

The Decorator

Volume VIII, No. 2

Summer, 1954



Journal of the
ESTHER STEVENS BRAZER GUILD
of the
HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.

THE DECORATOR

Volume VIII, No. 2

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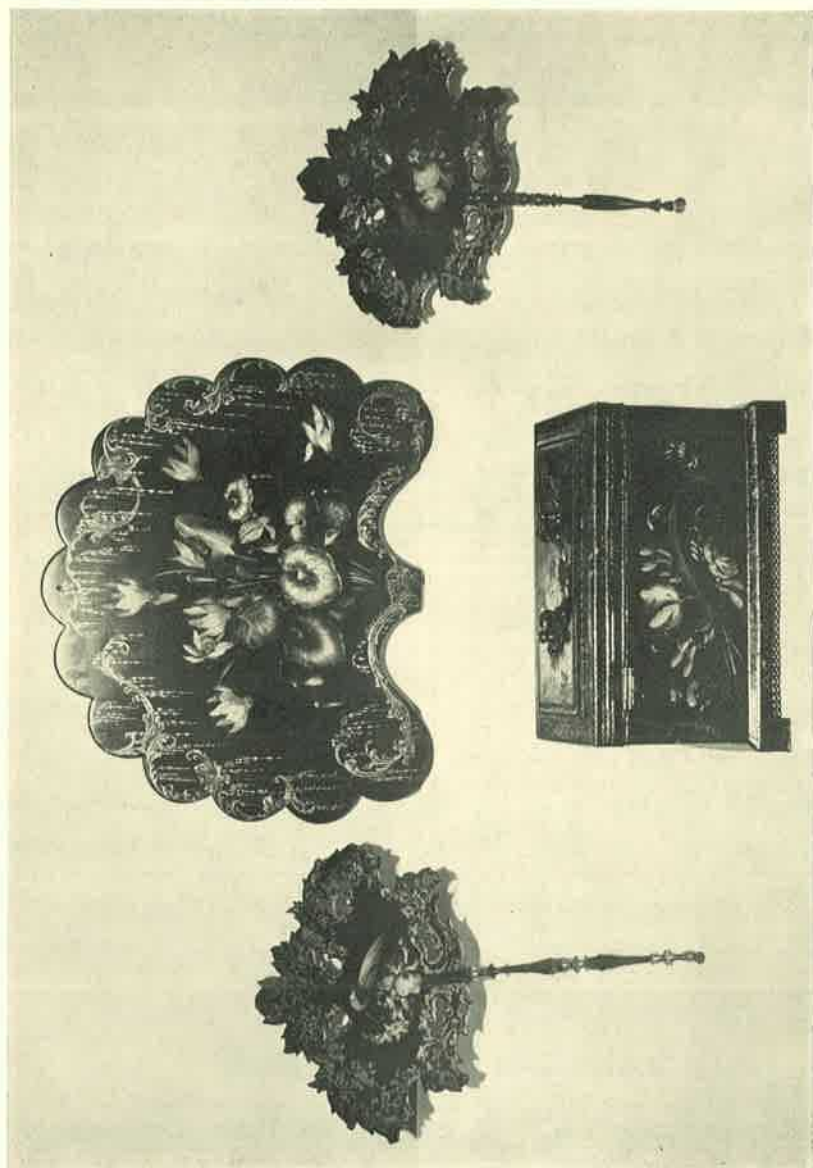
Cover photograph — Caddy from the collection of Emily Heath

Price per issue \$1.00 plus 10¢ postage.

Send check to Miss Jean Wylie, P. O. Box 894, Darien, Connecticut.

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3 Chippendale fire screens, Tea caddy (lace-edge trunk)
from the collection of Mildred Stainton



Editorial

In this Summer, 1954 issue of the DECORATOR, our aims are high:

1. To maintain the lofty standards set by previous Editors — Martha Muller, Emily Heath, Peg Watts.
2. To continue excellent features such as Elizabeth Balsbaugh's, The Bookshelf, and Virginia Wheelock's, Unusual Original.
3. To publish explicit "how-to-do-its." (Note *Finish and Refinishing* by Eleanor Cobb.)
4. To encourage further research so that we may continue to publish significant articles. (Read Muriel Baker's *The Pattisons of Berlin*. You'll find research about tinmen, originals, decorators and peddlers in your own locality fun, and both you and the Guild will benefit.)
5. To print photographs of superior quality. (See the photographs of originals at the Hershey meeting.)
6. To create a magazine beautiful to look at. (Do you like the off-white paper and Garamond type?)
7. To make the most of our DECORATOR budget, using each page to best advantage.

Since our magazine is unique, because it is the important link which holds many who can not often attend Guild meetings close to the Guild and in touch with its activities, because often non-members judge the Guild by the DECORATOR, the magazine must be as perfect as we can make it. It should be a handsome, well-organised, easy-to-read magazine, chock-full of reliable historic facts, decorating tips, clear photographs, Guild business matters — a tribute to Esther Stevens Brazer and those who follow in her footsteps.



One of the world famous clocks
Danner Collection Hershey Museum, Hershey, Pennsylvania

THE APOSTOLIC CLOCK

RICHARD LIGHT, *Curator Hershey Museum*

This clock was made in 1878 by John Fiester, who was then thirty-two years old and a native of Lancaster County. Eleven years were spent in making this masterpiece of the time. This clock was exhibited from a wagon while traveling from town to town. While in Manheim, Mr. Fiester was befriended by Mr. Danner, and the clock later served as payment for Mr. Danner's kindness.

The clock consists of three sections.

The lower section houses a music box which plays upon the appearance of the trumpeters at the time of the Apostles' procession in the upper section.

The middle section consists of the representative forms of the elements of time. The face depicts the seconds, the minutes and the hours, the day of the week, the day of the month, the month of the year, the signs of the Zodiac and the phases of the moon. Centered above the face, a form depicting childhood appears on the approach of the first quarter of the hour, Father Time then strikes one with his scythe. On the approach of the second quarter, Youth appears and strikes two. On the approach of the third quarter Middle Age appears and Father Time strikes three, whereupon the Apostles' procession before Christ begins and the music box plays a selection. At the approach of the fourth quarter Old Age appears and Father Time strikes four. The skeleton representing death strikes the hour.

In the upper section of the clock, the procession of the disciples takes place at the approach of Middle Age, depicting the betrayal of Christ which occurred in his middle age. As the procession begins, the Apostles parade and face Christ who in turn raises His arms as if to bless them. The three Virgins appear in the top center and observe the procession. Upon the appearances of Peter, Justice raises her scales and Satan appears behind her watching for the appearance of Judas. As Peter approaches Christ, the cock crows and Peter turns his back to Christ depicting the denial. Upon the appearance of Judas, Satan withdraws from his window and reappears following Judas part way to see that Judas ignores Christ. Satan withdraws and reappears behind the cock watching Judas carry through his promise. Satan withdraws from view as do the three Virgins, and Justice lowers her scales, depicting the end of the procession.

Open for the first time—Bristol Clock Museum, Maple St., Bristol, Connecticut. This Museum which is free to the public houses about three hundred early clocks. The Museum is the old Miles Lewis residence, built in 1801. The curator, Reginald C. Morrell, was at one time a student of Esther Brazier.

THE NORTHS OF FLY CREEK

by Margaret Mattison Coffin

(Reprinted from New York History)

Stephen North was born in Berlin, Connecticut, in 1767, the fifth son of Jedediah and Sarah Wilcox North. It is probable that as a boy he learned the trade of tinsmithing. In 1788, he married Susannah Savage, daughter of a Revolutionary War soldier. The couple moved to the valley of Fly Creek, north of Cooperstown in York State.

Stephen and Susannah led a full life, for he was a farmer, a merchant and a mechanic, while she cared for the nine children the couple bore. This family was a religious one. The Norths helped to found the Cooperstown Presbyterian Church in 1800 and later the Presbyterian Church at Fly Creek which was organized in 1828. Stephen was an elder in this church, as was his son Albert, who held the post for over twenty-five years.

Stephen was active in buying and selling real estate for records of at least nine purchases and as many sales have been found. However, Stephen did not accumulate great worldly assets for a descendant, Dexter North, wrote: "He left his children no legacy but a religious education."

The home of the North family still stands in Fly Creek, according to Lynn Taylor, a native of the section, who remembers stories of the Norths which his father told him. The house is a large white one which we can imagine bursting at the seams with children and grandchildren, and perhaps a visiting peddler or two. It is kitty-corner across the road from the Sportsmen's Tavern, and now owned by the Eldredge family. Over a hundred years ago, the pleasant parlor with its wide floor boards must have been the scene of many a quilting bee, while the wagon shed attached to the house was filled with the conveyances of visiting friends.

In back of the house stands Stephen North's store, a small building painted red with white trim. Above the front entrance is the usual small door through which grain was raised and stored. This loft may also have held rags, sheepskins or wood ashes taken in trade for tinware. The latter is likely since there was a potasherie in the vicinity. Inside the old store the beams are still lined with pegs and nails which held merchandise. Vestiges of plaster can be seen on the walls.

Two things about the children of Stephen and Susannah North are of particular interest,—their religious activities, and their connection with the tinware industry of the time. Albert, the couple's firstborn, arrived in 1789. He learned the tinsmith's trade and in 1811 married Irena Taylor. These advertisements have been found in the *Freeman's Journal of Cooperstown*:

September 12, 1825—"A general assortment of Plain and Japanned Tin Ware, wholesale or retail, to suit the purchaser. Philadelphia stoves also sold.—Albert North, Fly Creek."

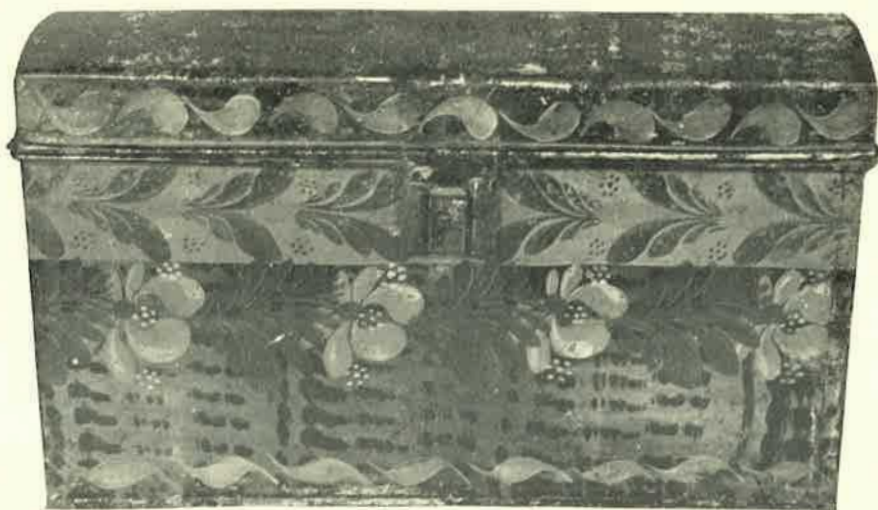
November 5, 1828—"Tin, Sheet-Iron, and Copper job work done in the best manner.—Albert North."

April 3, 1840—"Also on hand an extensive assortment of Plain and Japanned Tin Ware which will be sold to Merchants, Pedlars or Farmers.—A. North & Son, Fly Creek."

Irena and Albert raised ten children, two of them adopted evidently through their interest in the missionary work of their church. One boy was a Cherokee, the other a Hindu lad from Ceylon.

Mercy North, younger sister of Albert, was born in 1798. It is this child who has left a tangible heritage, one we might expect from a child whose parents and grandparents were natives of Berlin, Connecticut. Mercy was a tinware decorator. There is, in the Farmer's Museum at Cooperstown, N. Y., a carefully painted bread tray which is signed "Mercy North" in bright yellow. The script is precise and typical of the time when Mercy lived. The work is sure and expert, not that of an amateur playing at a trade. Several pieces have been found, unsigned but with motifs identical with those on the bread tray. The background of these pieces is grained. It looks as if the tip of a square, one inch brush was placed on the asphaltum at intervals, making a vertical pattern. The effect somewhat resembles the result obtained when a paint-dampened corn cob is rolled over a surface, the technique used on some early wooden chests.

North brush work is fine. There are many similarities between the work of the Butlers and that of the Norths. Both families came from Connecticut although so far, it has been impossible to trace the Connecticut home of the Butlers. Both families liked to decorate on bands, using small brush strokes to



Box thought to be work of the Norths, from the collection of Margaret Coffin

make similar flower and leaf patterns. The Norths used vermilion, as well as white bands.

Evidently Mercy, and perhaps her mother and sisters, decorated tinware for the store. Probably, much of this went out on peddlers' wagons. Some of the North boys listed as "merchants" were apt to have been peddlers. At the age of 28, in 1826, Mercy married Deacon Hart Seymour of Hartwick, New York, and moved there to live.

So the time of the Norths of Fly Creek—religious folk, farmers, tinmen, merchants, tinware decorators, has passed. And time has lessened the importance of Fly Creek, itself. One can get a tank-full of gas at the corner station, or a gourmet's meal at the Sportsmen's Tavern, but the old pail factory at Pail Factory Corners is gone, along with the hayfork factory and Eliphalet Bliss's machine shop. Only a few old homes remain to leave us wondering about the people who lived in them.

THE PATTISONS OF BERLIN

By Muriel L. Baker

It was in the first half of the 18th century, that Edward Pattison, to escape from religious and political persecution in his native Scotland, fled to Ireland, taking with him his wife and his five children.

While he was in Ireland, he learned the tinsmithing trade and planned to use it as a means of supporting his family in America. The father and mother hoped to take their family to America as soon as they could accumulate enough money to do so, but unfortunately this dream never materialized for them as they both died before they could gather the necessary funds.

However, their oldest son Edward had been persuaded that America was the land of true opportunity for them. He sailed alone to see what it was like and also to assess its possibilities before bringing his brothers and sisters over here.

Apparently he was satisfied with what he saw and he returned to Ireland to gather up his family—William, Noah, Anna and Jennie. When this little group arrived in Berlin after a long and tedious journey, they had only eighteen cents between them, and William who was a blacksmith by trade, immediately set up a smithing shop. He kept at this trade all his life and by 1758 was known as one of the wealthiest men in this parish.

Edward, who learned the tinsmithing trade from his father set up a shop on Hart Street, just opposite his home. It was here in 1740 that he turned out the first tinware ever made in America. The tinplate used in its manufacture was imported from England. During the Revolution business in this country was at a stand still. The first tinware was not painted and its bright and shining surface was a curiosity and was considered a great luxury. The pieces were often given as wedding presents, much as we would give a choice piece of Sterling to-day. They were much admired and the bride who received them was considered very lucky indeed. When Edward had accumulated enough

pieces, he began the sale of his products by loading them in baskets suspended from the back of his horse and peddling them from door to door—thus began the saga of the famed "Yankee Pedlar." Apparently, William, who was a successful blacksmith, helped Edward in his tinsmithing venture. It is hard to determine whether he helped him financially or by working for him personally in his shop.

Edward employed a large number of young men and after they had learned the trade they went out on their own and started shops and soon tinsmithing had spread all up and down the Connecticut River Valley.

Soon after the Revolution, when it was again possible to manufacture the tinware that had proven so popular with housewives, they started decorating the pieces. This probably started as a "selling device" and it soon was proven to be a good one, as the women were delighted with the gay colors and lilting designs that brightened up their kitchen and pantry shelves.

When Edward died, his two sons, Edward and Shubail continued in their father's business. They were enterprising young men and they sent their heavily loaded wagons, with their gaily painted tin as well as many pieces left in their bright and shining glory all through the South, over the Allegheny Mountains to the reaches of the Mississippi River and up into Canada.

This proved so successful that in 1787 Shubail was able to build a larger and better shop. During the next fifteen or twenty years, Berlin was a "boom town" as it commanded the tin trade of the country.

Edward Kendall, Esq., devotes many pages to Berlin in his book "Travels through the Northern Parts of the United States in the Years 1807-08". He says of Berlin in part:

"Berlin has become a place of some notoriety, partly on account of a tin manufactory which has been established there. Its founder was one Pattison, a native of Ireland; and though it soon fell into other hands, it was long confined to Berlin. At present however the number of its tin manufacturers is increasing, many having scattered themselves through the towns below and others having emigrated to the southward. One of the factories in Berlin employs 60 hands The mode in which the wares are disposed of is that of peddling and barter. They are carried inside and outside of small wagons, of a peculiar and uniform construction, on journeys of great length and are to be met with in all directions".

It is reported that Shubail Pattison was his town's most influential citizen and that when he died his funeral "was calculated to be the largest funeral ever held in the town", as his neighbors said. After his death the Pattison factories passed into other hands and soon the popular fancy had been captured by some other product and the days of Berlin's glory as a tin manufacturing center began to fade.

Bibliography—North, History of Berlin

Kier, The Unappreciated Tin Peddler



The "Boss Tweed" Chair

CHAIRS I HAVE KNOWN

Ruth Hicks Wolf

Almost ten years and eight hundred chairs ago, I started to learn what it meant to be a one woman assemblyline.

Some people say chairs were intended to sit upon for purposes of rest, conversation or eating, but to me they have become personalities and companions, some dreary and some exciting, some magnificent and some ludicrous.

So much has been written about history, dates and names of chair makers, that I think we who are interested in the Art of Early America are pretty well aware of the background. However, a few words in outline might be helpful. With the close of the Revolutionary War, there was a rapid rise in furniture painting and the names of Chippendale, Sheraton, and Hepplewhite became famous. In 1805 we find that Sheraton published a book in which were detailed instructions for the decorating of furniture, the use of gold leaf, and freehand bronze. This work was so beautifully executed and so exquisite in design that I feel we, who try to emulate this art, should study and practice and, above all things, make perfection of workmanship our ultimate goal. In my estimation there is no substitute for perfection, and there are no short cuts—no one should be mislead into thinking that this art, in any of its many phases, can be learned in "six easy lessons". About 1830 Hitchcock and Alford were making their chairs in Connecticut, and stencilling became popular and remained so, in various stages of beauty, until the Early Victorian Era.

One of the most interesting chairs it has been my good fortune to restore, is the Victorian chair in the picture. I call it the "Boss Tweed" chair, as it was decorated by him in 1870 when he was in the penitentiary in Philadelphia serving a sentence for swindle. His first swindle was in obtaining the chairs for New York Schools. Every inch of this chair was decorated, and in restoring it I used over three yards of two and one-half inch gold leaf—to say nothing of mother of pearl and floated roses.

The most exquisite chairs to come under my brush were three Sheraton Fancys. They were pale olive green background with a gold leaf horn of plenty, out of which tumbles freehand bronze fruit and leaves. Truly a master craftsman made and decorated these chairs, and fortunately I was able to get an entire record of the pattern.

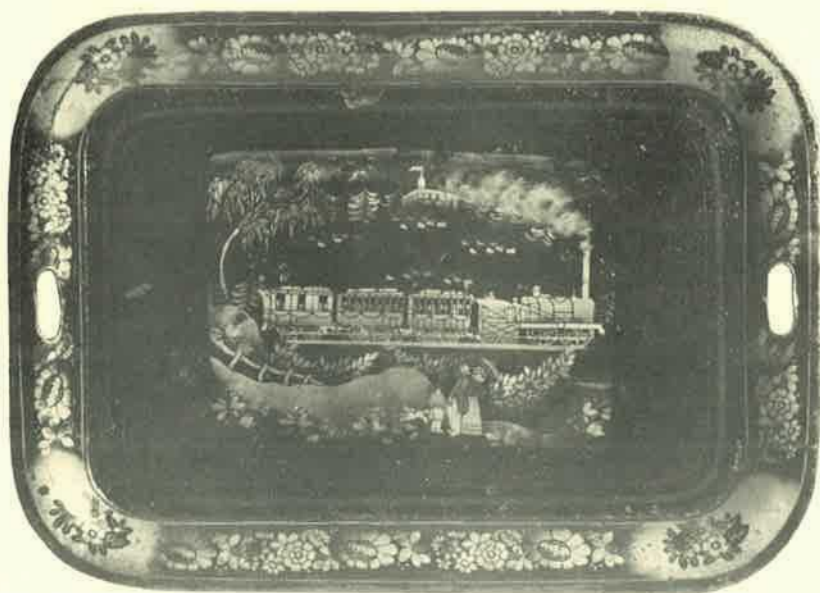
On the funny side, a chair was brought to me to restore and lo! it was a Boston Rocker commode chair, without the rockers, and the owner was planning to use it, of all places, in her dining room!

In graining chairs, such as Hitchcocks, and Boston Rockers, I use venetian red in Japan for the first coat, then flat black thinned with turpentine and an old stiff brush to paint on the grain. On rocker seats, where a sponged effect is desired, I have found the palm of my hand gives the best results, when used on the wet thin black. With practice one can simulate a lovely old rosewood effect.

For cutting stencils, I use a number sixteen Xacto blade and cut on a heavy piece of glass, which is painted black on the under side.

My finish on chairs has remained the same over the years. Two coats of clear varnish a day apart, toned with raw umber. I then sand the entire chair with 8-0 finishing paper, after which a third coat of varnish is applied. There is no umber in this coat and the chair now dries forty-eight hours or longer. I then rub the chair with 6-0 steel wool and finishing oil. I do not use a dull varnish as I don't feel you can acquire the lovely soft finish that hand rubbing gives. Remember there are no short cuts to perfection. Make that your goal, study only the good examples, and above all, have sincere faith in your work—I'm sure the old masters did.

I trust that these words have helped in some way to give you who read them a better picture of working with chairs—for truly you work with, not on a chair. Each is an individual and each requires individual attention and respect.



ORIGINAL

Virginia Milnes Wheelock

"The Liverpool and Manchester" was the first railway of any magnitude that opened its line for the carriage of passengers. It was opened to the public September 15, 1830. A local newspaper describing the event of the opening observed: "The engines started off with this immense train of carriages, and such was its velocity that in some parts the speed was frequently twelve miles an hour" (from "The Story of Rapid Transit" by Beckles Willson)

Trays were among the commemorative items which depicted this famous first trip, and were extremely popular. The tray pictured above belongs to Mrs.

William Carter of Wellesly Hills, Mass., and there are a number of different versions similar to the scene. They vary in size and in the scale of the stencils used. Mrs. Carter's tray is 24½ x 18" overall. The scene measures 12½ x 9" and is stencilled in silver as is the border.

Alizarin crimson is floated with a loaded brush over the lower right side of the large flowers of the border, on the two small flowers at the end of the spray, and on the silhouette in the corners. The thirteen petaled flowers in the center of the sprays have a wash of yellow lake. The leaves surrounding the large flowers are partially washed with green.

The engine has a wash of sienna shaded from dark just above the wheels to very light at the top, the cars are treated in the same manner. The engineer and brakemen wear alizarin coats. The passengers in the train have coats of alizarin, prussian blue, and yellow lake.

In the foreground, the boy wears an alizarin hat and shaded burnt sienna coat with lighter coat tails. The man wears an alizarin coat and pale umber trousers. The woman's hat has an alizarin brim to match her coat and she wears a yellow skirt.

There is a faint wash of pale green on the trees and pasture in the background. The building is stencilled in roman gold and washed with umber. The hills in the foreground are covered with burnt umber, the flower sprays and large tree with a dull olive green. A light dust of roman gold washed with umber covers the unstencilled areas between the track and the building.

PRESIDENT'S REPORT

Mr. William Hilton and his committee are to be congratulated for planning such a stimulating program for the Hershey Meeting. Mr. Carl Drepperd, Mrs. Oliver Zeliner, Mr. Joe Kindig Jr., and Mr. Richard Light were outstanding speakers, as well as authorities on the background, history and culture of Lancaster County and its people. It was a privilege and a pleasure to attend the lectures which will be long remembered thanks to our gracious chairman, Mr. Hilton.

By holding the meeting in a different area each spring and fall we are able to meet the local members, gain ideas, hear new speakers and visit historic places. The exhibitions of originals are most educational, as we are loaned pieces owned by friends and members of the Guild which otherwise would not be available.

The success of our meeting is due to the unselfish committee members who are willing to work intensively without remuneration before the meeting. It is difficult in many cases for them to sacrifice their own time for five or six days prior to the meeting, to make arrangements and carry out the various programs. The trustees meet four times a year. A meeting is held before and after each business meeting of the Society and once during the winter and again in the summer.

The Executive Committee comprised of the chairmen of committees meets with the Trustees before each meeting to discuss the many problems which

arise, to make suggestions and report on the progress which is being made. Much of the work of committees is done by mail, as the members are chosen from various states and find it impossible to meet during the year. Consequently with the ambitious program which is being carried out for the benefit of all the members, some workers do not have time to enjoy the lectures and demonstrations.

Newcomers may feel that everyone is so busy that there is little time for sociability. This is all very true as the two days are far too short to cover the work of the Society and include time for social functions. A week could be very well spent enjoying a balanced program and it is unfortunate that this is not possible. Understandably our members do not feel they can be away that length of time.

It is hoped that members who are not serving on committees or those who plan to attend their first meeting will write to Louise Goodwin, Hospitality Chairman, and offer to assist her in her many duties. By so doing during the meeting, they would meet all the busy people as well as those who would enjoy more sociability.

Peterborough will be a fine place for our fall meeting as the members will be able to stay under one roof at Twombly's Tavern. The Exhibition, meeting, and meals will be in the Town Hall across the street, so let us try to become better acquainted and enjoy one another.

The Trustees moved to approve a traveling exhibition of original decorated pieces. Elizabeth Fox volunteered to assemble the collection and arrange the details for shipping the exhibition, for a limited time to Historical Societies, Museums, and Libraries upon request from an authorized group. At the meeting of Chapter Representatives, the plans for a traveling exhibition met with favor and each Chapter was asked to contribute one small original decorated piece to be approved by Martha Muller and the Museum Committee.

More activity and interest in research in decoration is shown after each meeting and it is hoped that members who wish to participate in this work will avail themselves of the files at Innerwick which contain many notes, clippings, books, photographs and slides, as well as the patterns copied from originals by Esther Stevens Brazer. During the period that Innerwick is open to the Guild, Martha Muller will be pleased to assist any member who wishes to use this valuable material.

VIOLET MILNES SCOTT, *President.*





Sandwich-edge Chippendale from the collection of Natalie Ramsey

A JOURNEY THROUGH PENNSYLVANIA- DUTCH COUNTRY

Evelyn Larkin

This title on the program sounded very exciting to those of us who had never had the opportunity to explore this part of Pennsylvania. The trip resulted in a most interesting afternoon.

The bus travelled through green, rolling countryside and we were shown some of the modern farm homes which Mr. Hershey established for orphaned children. From the bus, also, we saw a rocky gash in the hillside which is the Cornwall iron mine, one of the most important iron mines in the country and one which has been in operation from 1742 until the present day.

We stopped at the Cornwall Furnace and walked through the ancient stone building where the cannon, the shot, and the shells for Washington's army were made. We stood where Washington and LaFayette had stood during the Revolution and a guide explained the old-time process for smelting iron.

Our next stop was in front of a group of buildings called "Ephrata Cloister". From 1732 until the charter was forfeited in 1934, this was the

home of a most unusual religious sect, the Seventh Day Baptists of Ephrata. We walked through their simple chapel where the doors were narrow and low to teach humility. We visited the three floors of the women's building and saw their austere living quarters. Perhaps the most discussed part of all this was the sleeping arrangement. Two women shared a tiny, bare bedroom where the bed was a narrow wooden bench and the pillow a block of wood. When things go wrong and life seems hard, I shall try to remember the women of Ephrata and be grateful for my own blessings.

I suppose most of us who are interested in Early American Decoration are somewhat entranced with auction sales and attic treasures of all kinds. Therefore, our next stop at the Landis Museum was a real joy. The Landis brothers, now in their 80's, were evidently enthusiastic buyers and collectors of everything. All of these relics are now being arranged in the buildings of the Landis homestead under the guidance of Mr. Carl Drepperd. Even though the Museum is not completely set up, we were welcomed by Mr. Drepperd and allowed to take a peek into the barrels and boxes of treasures, packed and unpacked. You can imagine how our fingers itched.

I remember some time ago a \$1000 question on a quiz show, "Who was the only bachelor president of the United States?" Now, we who were on this trip, know. In Lancaster, we visited "Wheatland", the gracious, tree-shaded home of James Buchanan, who was president from 1857 to 1861 and was a bachelor. It is an interesting house of its period and is filled with the furniture which is always exciting to those of us who are antique-minded.

It was a delightful journey and I am sorry that all of you were not able to have been with us.

THE HERSHEY MEETING

The 17th meeting of the Esther Stevens Brazer Guild and the Historical Society of Early American Decoration, Inc., was held on May 17-18 under the auspices of the William Penn Chapter at Hershey, Pa., in the Little Theatre of the Community Center. About 200 members and guests attended. Mr. William Hilton, Harrisburg, was the chairman, and Mrs. Sara Fuller Bryn Mawr, was Assistant Chairman. The program was in charge of Mrs. William Hilton, Mrs. Ralph McDermond, Lewisburg, Pa., and Miss Harriet Murray, Newton, Mass.

Members and guests were greeted by Mr. Carl Drepperd, who described the early settlers of Pennsylvania, and their crafts. Mrs. Oliver Zehner of Reading, spoke on "Exploring the Fine Arts of the Pennsylvania-Dutch Country"; Mr. Joseph Kindig, York, Pa., discussed "The Pennsylvania Dower Chest"; and Mr. Richard Light, Curator of the Hershey Museum, gave a gallery talk describing some items owned by the Museum.

The Hershey Chocolate Factory was visited and a bus took members on a tour through the surrounding countryside with stops at the Cornwall Furnace, Ephrata Cloister, Landis Museum and Wheatland, the home of James Buchanan. Harrisburg presented many places of interest: the State House where Violet Oakley's murals are displayed; the Harrisburg Museum with a fine collection

of early unpainted tinware, a large assortment of Lehn ware, and painted tinware as well as other articles of interest to the student of early American arts and crafts. In Jonestown, the Seltzer and Rank houses still stand, where two of the chests described by Mr. Kindig were decorated.

Two outstanding demonstrations were given by members of the Guild. Miss Murray illustrated her talk on "Teaching Brush Strokes" with enlarged drawings which showed exactly how she has a student hold a brush and make a "brush stroke". The audience received many worthwhile tips. Mrs. Cobb's beautifully finished pieces illustrated her talk perfectly. She showed how to convert a battered, torn article into something handsome, ready for decoration. She also described her method for putting on the finish over decoration.

Mrs. Carroll H. Drury and her committee was in charge of the exhibition. Work done by members and applicants was arranged on the stage of the Little Theatre. Among articles on display were those given "A" awards, other members' work of merit, and three antique Pennsylvania-Dutch dower chests owned by Mrs. Margaret Walters of Lebanon, Pa. Two of these were signed, one a Rank, the other a Seltzer. Also on exhibit were pieces of British-decorated tinware from Pontypool, Wales. Mrs. Mildred Stainton, Mrs. Natalie Ramsey and the Robert Keegans loaned unusual pieces for exhibit.

Mrs. Eugene Bond, Chairman of Standards and Judging met with her committee in advance of the meeting, to appraise and evaluate the workmanship of members and applicants for membership. Ten awards were granted to members who are working toward Master Craftsmanship.

Mrs. Andrew Underhill, Chairman of Teacher Certification, and her committee, issued seven Teacher Certificates to members who had applied for interviews before the meeting. These were in the classes of Country Tin Painting, Stencilling, Metal Leaf and Freehand Bronze.

Mrs. Clarence Meyers served as chairman pro-tem in the absence of Mrs. John McAuliffe at a meeting of chapter delegates and discussed chapter activities and organization.

Mrs. Gordon Scott presided over a business meeting with the executive board at which reports were read and plans for future meetings discussed.



Compote, Sheffield, England. From the collection of Mr. and Mrs. Robert Keegan

ANNUAL MEETING

Minutes of the eighth *annual meeting* of the Esther Stevens Brazer Guild of the Historical Society of Early American Decoration, Inc.

Little Theatre Hershey, Pennsylvania May 17, 1954

The meeting was called to order at 10:00 A.M. with Mrs. Gordon Scott presiding.

The prayer of St. Francis of Assisi was read by Mrs. Chivers.

The minutes of the Trustees' meetings held in Boston, Mass., on January 21, 1954 and in Hershey, Penna. on May 16, 1954 were read and accepted.

A short report was given by the corresponding secretary, who read a letter from Mr. Norris Twombly confirming the arrangements for the Fall Meeting in Peterborough, N. H.

The Treasurer reported:

Bal. on hand May 1, 1953	\$5,405.86
Receipts	6,452.34
<hr/>	
Total	\$11,858.20
Disbursement	7,299.20
Bal. on hand May 1, 1954	4,599.00

59 shares of George Putnam Fund of Boston.

The Treasurer's report was referred to the auditor.

Committee reports were called for.

Publicity:

Miss Maria Murray reported:

55 releases after the Cooperstown meeting.

90 releases sent before and 100 after the Hershey meeting.

Miss Murray presented the Guild with a handsome map which she had painted, indicating previous meeting places.

Exhibitions:

Mrs. Drury reported:	33 member exhibits
35 applicants' exhibits	49 originals

Membership:

The secretary read Mrs. Freeman's report:

Charter members	145	Benefactor	1
Regular members	389	Applicants	49
Honorary members	4	Total	607
Associate members	9	Died	2
Family members	7	Resigned	9
Life members	3		

Registrations:

Mrs. Mattoon reported:

97 registrations Monday 12 registrations Tuesday
71 registrations for bus trip

Standards and Judging:

Mrs. Bond reported:

68 pieces exhibited 35 applicants' exhibits
33 members' exhibits 27 passed
10A 2C 5 rejects
16B No D

Teacher Certification:

Mrs. Underhill announced that 7 certificates were issued.

1 Country Painting 2 Freehand Bronze
2 Stencilling 2 Metal Leaf

Short reports were given by the following:

Program: Miss Harriet Murray and Mr. Hilton
Hospitality: Miss Louise Goodwin
Ways and Means: Mrs. Coggins
Curator: Mrs. Muller

Mrs. Scott spoke of the vast amount of material at Innerwick. She stressed the fact that the extensive and valuable collection of research material including notes, articles, books, originals and photographs is available to members as well as the patterns.

Nominating Committee:

The secretary read the report of the Nominating Committee presenting the following slate for election as Trustees:

Helen Chivers, N. H. Marion Poor, Maine
Marjorie Milliman, Conn. Irene Slater, Vermont
Florence Myers, N. J.

The chair asked if there were further nominations from the floor. Mrs. Muller nominated Violet Scott, Mass. Mrs. Dimon nominated Grace Myers, New Jersey.

Mrs. Drury moved that the nominations be closed. The motion was carried. Election was by ballot.

The chair appointed the tellers:

Ann Gambee Ellen Armstrong Anne Avery

The result of the ballot, elected to serve as Trustees for three years, 1954 - 1957:

Helen Chivers Marion Poor
Grace Meyers Violet Scott Irene Slater

The meeting was adjourned at 10:45 A.M.

EMILIE UNDERHILL, *Recording Secretary*

REPORT OF EXHIBITION COMMITTEE

Seventeenth Exhibition — Hershey Pennsylvania — May 17th, 18th, 1954

The gold velvet curtains on the stage of the Little Theatre in Hershey, Pennsylvania furnished a colorful back-drop for the work submitted for judging by thirty-five applicants and thirty-three members of the Esther Stevens Brazer Guild. Local color was supplied by the generous loan of three Pennsylvania Dower Chests from the collection of Mrs. Margaret Walters, Lebanon, Pennsylvania. One of these was signed by Johann Rank and one by Christian Seltzer; the third was by an unknown decorator from Dauphin County.

We were privileged to show designs from the Portfolio of Esther Stevens Brazer whose pioneer work in recording is still an inspiration to all Guild members.

Because of lack of space, originals were limited to about fifty pieces of Early Japanned Ware. It is difficult to choose which of these was most worthy of mention. The high gloss, truly almost patent leather effect, of the finish was common to all these fine pieces—with the exception of the lace-edge items. Mildred Stainton, Ardmore, Pa. had recently brought from England three delicate fire-screens with beautiful Chippendale painting. In Cardiff, Wales she purchased a lace-edge trunk, or tea caddy, decorated with a typical impasto tulip. A thin wooden box was inside the metal one; the top was lined with rose brocade.

A similar trunk or tea caddy, loaned by Robert Keegan, Hudson, Ohio, bore a typical lace-edge pink rose-bud decoration. This came from the Hanbury Collection via W. D. John of Monmouthshire, England and was dated by them circa 1755. A teapot with tortoise shell background painted in Pontypool or Usk about 1790, was from the same collection. Of interest, also, was an English compote with Sheffield edging and handles bearing a Chippendale design. The large rectangular, sandwich-edge, papier-mache tea tray (possibly made by Clay of London) was covered floor and edge with graceful, delicate flower sprays.

Natalie Ramsey, Hackensack, New Jersey, loaned two Chippendale bread trays, a large Chippendale tray with typical fountain and a large flower spray. It had fine gold-leaf with painted grape clusters on its sandwich edge. From Mrs. Ramsey's collection, also, was a most unusual deep octagonal tray with a rolled edge, and brass-bound handles. This was Chippendale in feeling and style of decorating. Unusual, also, was a large Chippendale bearing a painted scene of some middle European country, probably executed by some landscape artist of the period. This was owned by Dorothy Hutchings, Cortland, New York.

This brief description will serve to point out that although the Exhibition was smaller than usual, quality was not lacking; in fact many pieces were worthy of a place in a museum.

Exhibition Committee, Bernice Drury, Chairman

Isabel Campbell
Zilla Lea

Mildred Stainton
Natalie Ramsey



Chippendale bread tray — from the collection of Natalie Ramsey

REPORT OF THE MUSEUM COMMITTEE

As reported elsewhere, money bequests have been made to the Museum Fund, by the New Jersey Chapter and the William Penn Chapter. No further gifts or bequests have been received. The Searingtown group of the Long Island Chapter has purchased a fine Chippendale tray once restored by Esther Brazer, which they will, in the future, donate to the Society in the name of Emma Raymond.

The Committee would be glad to hear from anyone wishing to make a gift to help the Museum collection grow.

Respectfully submitted,

MARTHA MULLER, *Curator*.

REPORT OF PUBLICITY COMMITTEE

A total of 55 releases was sent last fall to newspapers, societies and magazines after our meeting in Cooperstown, New York. At that meeting members were asked to fill out blanks giving names of favorite newspapers. This made it possible to increase our coverage with the result that 90 notices were sent in advance of the Hershey meeting and one hundred were sent after this meeting. This included notices about the Award winners.

Whenever possible, members' names with their special committee activities and honors have been sent to the newspapers. It is hoped that by per-

sonalizing our publicity notices people will become aware of our Guild and Historical Society and the things for which it stands.

The increased list of newspapers presents a problem in addressing envelopes for notices. The work has doubled since we now send notices both before and after meetings. Won't a volunteer or volunteers offer to do this between meetings?

A map of the United States is in the process of being made which will show where each meeting is held. A key will accompany the map giving highlights of meetings.

The newspaper listings have been compiled alphabetically by states. An additional card file is being set up, — an alphabetical listing by state of each member, with favorite newspapers listed below each name. This should help speed the sending of notices.

MARIA D. MURRAY, *Chairman*



Tea caddy (lace-edge trunk) circa 1755

From the collection of Mr. and Mrs. Robert Keegan

Tea Pot decorated in Pontypool or Usk circa 1790

From the collection of Mr. and Mrs. Robert Keegan

REPORT OF THE STANDARDS AND JUDGING COMMITTEE

The Standards and Judging Committee met at Community House, Hershey, Penna. on May 13th at 9 A. M. Those present were Margaret Watts, Conn.; Helen Chivers, N. H.; Mary Jane Clark, Mass.; Marion Poor, Maine; Gina Martin, Conn.; Grace Meyers, New Jersey; Maria Murray, New York; Dorothy Meehan, Ohio; Bernice Drury, Vermont; Cornelia Keegan, Ohio; Dorothy Howard, N. H.; and Margaret Masie, Penna. and Jessica Bond, Chairman, Maryland. Originals were studied before the judging started; techniques, color, design placement were discussed and ideas from the many states represented were exchanged. 68 pieces were submitted for judging; 35 applicant pieces, 27 of which passed. There were 33 pieces from members, 10 A's, 16 B's, 2 C's, no D's and 5 rejects. We were glad to see several pieces of

glass panels submitted, which means that more mastercraftsmen are on the way. The committee felt that the quality of the work submitted was very good, and that a knowledge of originals and how they were done was evident. We finished judging and tallying in two and a half days and took a well-earned afternoon off on Saturday.

JESSICA H. BOND, *Chairman.*

As a preface to the "Standards for Craftsman Awards" booklet, the Standards and Judging Committee would like to add this statement:

"It is always a risk for the exhibitor to submit a piece which does not meet these exact requirements. However, exceptions are always considered and the judges must decide whether to accept or reject these pieces at the time of judging."

Corrections for "Standards for Craftsman Awards" booklet:

Metal Leaf — page 4.

Cross out *point V. 10% color shading.* Add requirement "transparent or semi-transparent paint for shading" under suggestion IV.

Change II *20% Metal Leaf* to *25% Metal Leaf*

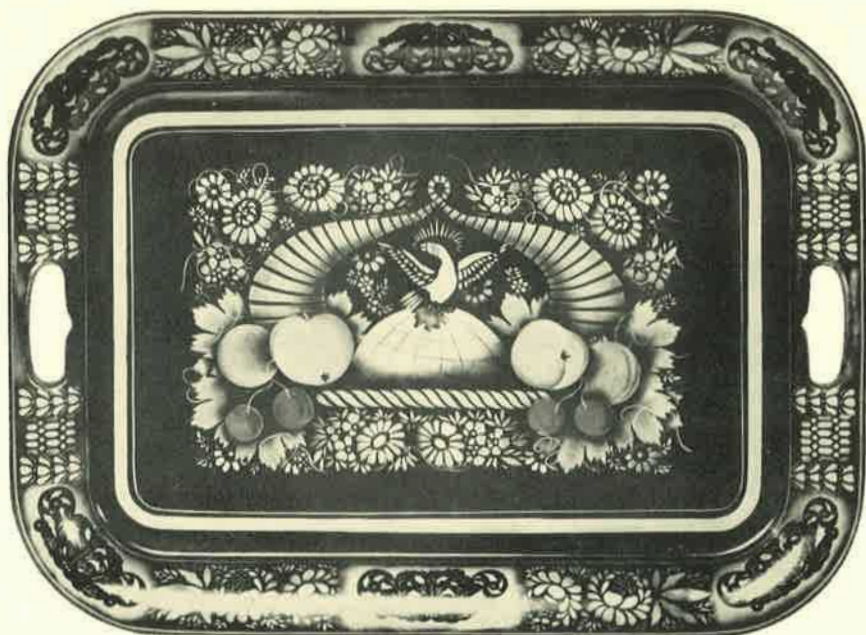
Change IV *20% Brush Strokes* to *25% Brush Strokes*

MEMBERS "A" AWARDS

Armstrong, Mrs. Chester (Ellen), Ithaca, N. Y.	Country Painting
Brown, Mrs. Stuart (Ruth), Linwood, Mass.	Country Painting
Clark, Mrs. John (Mary Jane), Norwell, Mass.	Metal Leaf Painting
	Glass Panel, Stencilled Border
Clement, Miss Polly, Belfast, Maine	Glass Panel, Etched Metal Leaf
Fish, Mrs. Wm. (Helen), Westwood, N. J.	Stencilling on Tin
Poor, Mrs. Sylvester (Marion), Augusta, Maine	Glass Panel, Stencilled Border
Russell, Mrs. Wm. (Evelyn), West Somerville, Mass.	Country Painting
Whiting, Mrs. Wm. (Velda), West Hanover, Mass.	Country Painting

APPLICANTS ACCEPTED AS MEMBERS

Avery, Mrs. Clarence (Cecelia), Athol, Mass.
 Hamann, Mrs. Edmund H. (Mary), Riverside, Conn.
 Harvey, Mrs. H. A. (Della), Canandaigua, N. Y.
 Orr, Mrs. Maxwell G. (Charlotte), Burlington, Vt.
 Paine, Miss Marietta, Danielson, Conn.
 Peck, Mrs. Philip (Elizabeth), Glens Falls, N. Y.
 Purnell, Mrs. Marie, Mifflinburg, Pa.
 Ridley, Mrs. J. Myron, Leominster, Mass.
 Smith, Miss Doris M., So. Harwich, Mass.
 Vernam, Mrs. G. S. (Alline), Hackensack, N. J.
 Wallace, Mrs. Raymond R. (Louise), Leominster, Mass.
 Watt, Mrs. Wm. Jr. (Marjorie), Wynnwood, Pa.



"A" Award Stencilling on Tin Helen Fish

REPORT OF THE TEACHER CERTIFICATION COMMITTEE

The Teacher Certification Committee met at the Community Inn, Hershey, Pa. at 10 A. M., Saturday, May 15.

A list of reference reading compiled by the committee was studied. The list was to have been issued to Teacher Applicants only. However, the Committee feels that it can be helpful and should be made available to the members at large. It will be printed in folder form and may be purchased for a nominal sum at the Guild Meeting this fall.

Interviews were given to applicants during Saturday and on Sunday morning. Seven certificates were issued as follows:

Marion Poor, Augusta, Maine:

Country Tin Painting, Stencilling

Cornelia Keegan, Hudson, Ohio:

Stencilling, Metal Leaf, Freehand Bronze

Gina Martin, Wapping, Conn.:

Metal Leaf, Freehand Bronze

The Committee was comprised of the following:

EMILIE R. UNDERHILL, *Chairman*

Mary Jane Clark, *Alternate*

Eugenia Dimon, *Alternate*

Gina Martin

M. Louise McAuliffe

Ina Johnston

Eleanore Van Riper

Peg Watts

Walter Wright

CHAPTER MEETING

Hershey, Pennsylvania

The meeting of Chapters was held in the Little Theatre, at Hershey, Pa. at 5:00 P. M. on May 18th, 1954. Six Chapters were represented.

1. It was suggested that each Chapter contribute one small original piece for a Traveling Exhibition. This suggestion was met with great enthusiasm.

2. The suggestion that each Chapter obtain one or more advertisements for the "Decorator" received favorable comment. Make an effort to obtain advertisements for the coming issue of the "Decorator". Contact art, book and paint stores, antique shops, etc.

Any chapter wishing a copy of the By-Laws of the Wachusett Chapter should send direct to Mrs. E. W. Rowell, 26 Pleasant Street, Baldwinville, Mass. for same.

Ann Avery reported that the Seneca Chapter had formed a committee to confer with the Board of Education at Albany, N. Y. in reference to the type of teachers they were sending out to teach Early American Decoration.

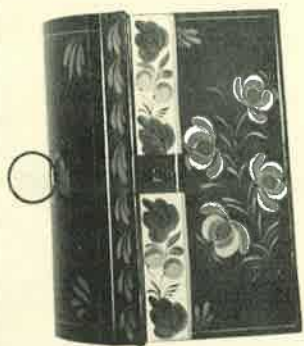
It was also suggested that Chapter Chairmen should bring to the attention of the chapter members, the importance of sending names and suggestions for candidates suitable for Trustee material — Refer to the report of the Nominating Chairman in the Decorator, page 31, Volume VIII, No. I.

Due to illness, M. Louise McAuliffe, Chairman of Chapters, was unable to attend.

GRACE MEYERS, *Chairman, Pro-Tem.*

(A verse received from M. Louise McAuliffe.)

Are you an active member,
The kind that would be missed?
Or are you just contented
That your name be on the list?
Do you attend the meetings
and mingle with the flock?
Or do you stay at home
to criticize and knock?
Do you take an active part
to help the work along?
Or are you satisfied
to only just belong?
Think this over member,
You know right from wrong.
Are you an active member?
Or do you just belong?



"A" Awards Country Painting
 Top left to right — Ellen Armstrong, Velda Whiting
 Bottom, left to right — Ruth Brown, Evelyn Russell, Ellen Armstrong

REPORT ON CHAPTERS

Charter Oak Chapter

The Charter Oak Chapter held its annual meeting in June at the home of Mrs. E. H. Christ, Kensington, Conn.

Meetings will be held on the second Monday, of each month, with the exception—December, July and August. It was decided to have a well planned printed program listing scheduled dates of lectures and work meetings sent to each member before the first meeting of September.

Lexington Chapter

Lucile Schecter reported that a successful meeting was held on May 4th, at the home of Mrs. Thomas K. Davis.

Mrs. Andrew Underhill requested members to contribute copies of original patterns for the Chapter portfolio.

It was agreed to send Ten Dollars (\$10.00) to the Museum Fund.

Mrs. Davis will continue as Chairman, Mrs. Schecter as Secretary and Treasurer.

Long Island Chapter

Elizabeth I. Alden, Secretary, reported that the chapter held its Annual Meeting on June 2nd, at the Scotch Mist Inn at Southampton, Long Island.

Mrs. C. Edwin Dimon arranged a tour through two of the old homes at Eastern Long Island. One of the homes has both stencilled and painted walls, while the other has many examples of Early American Decoration.

After the business meeting, the members latest acquisitions to their collections, were exhibited informally.

Maryland Chapter

Margaret Murphy, Secretary Pro-Tem, reports that the Annual Meeting of the Maryland Chapter was held at the home of Jessica Bond on April 28th.

Recently acquired originals, painting techniques, and the newly published book, "Pontypool and Usk Japanned Ware", by W. D. John were discussed.

Mrs. William Howard reported exhibiting her work at the National Museum in Washington, D. C.

Plans were made to visit the Maryland Historical Society in Baltimore in search of information on early Maryland decorated furniture.

Mrs. Bond was reelected Chairman and Mrs. Barr, Secretary.

The New Jersey Chapter

Helen B. Fish, Secretary, reports that the second meeting of the year 1953-1954 was held April 2nd at the studio of Natalie Ramsey in Bergenfield, N. J. with Mrs. Clarence Meyers presiding.

Martha Muller was the guest speaker, and her subject was "Lace Edge Trays." A discussion period followed her lecture.

Fourteen members and twelve guests were present.

The meeting closed with a most pleasant social hour.

The next meeting will be held in June.



"A" Awards

Gold Leaf Glass Panel
Metal Leaf Tray

Polly Clement
Mary Jane Clark

Pine Tree State Chapter

The Spring meeting of the Pine Tree State Chapter was held at the Farnsworth Museum in Rockland, Maine on June 2nd with Mrs. Clyde Holmes presiding.

The Chapter voted to sponsor an exhibition this summer at the Lincoln County Museum in Wiscasset, Maine.

Mrs. Robert Frazier exhibited a collection of old tin which she sold and allowed a percentage of the proceeds from the sales to the chapter.

Mrs. Sylvester Poor gave an interesting and detailed report of the Hershey, Pa. meeting.

Members brought originals and patterns for discussion.

Wachusett Chapter

The second meeting of the Wachusett Chapter was held at the home of Mrs. Merrifield, Laurel Lake, Fitzwilliam, New Hampshire on June 8th.

Mrs. Edwin W. Rowell, Secretary, reported that they had a most informative and interesting meeting.

Eleanor Cobb was guest speaker. Her subject was "Finishing and Re-finishing."

The Chapter voted their first contribution to the Museum Fund in the amount of five dollars.

Although this chapter has had but two meetings, they already have twelve designs in their portfolio, and have started a library of books pertaining to Early Americana.

William Penn Chapter

The Annual Meeting of the chapter was held at the Bryn Mawr Art Center in May.

Dr. Lester K. Kriebel gave an informative talk on Bohemian Glass and exhibited many pieces of his fine collection.

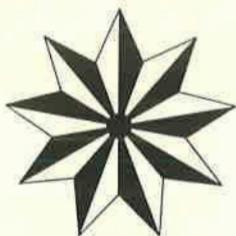
It was voted to contribute ten dollars to the Museum Fund.

A portfolio has been established — each member donating two designs.

A Chapter Library was started last fall and several books have been acquired either as gifts from members or purchased by the Chapter.

The fall working meeting was held at a member's home. There was a business meeting, the exchanging of patterns and painting.

M. LOUISE McAULIFFE,
Chairman of Chapters





"A" Awards Stencilled Glass
 Top — Marion Poor
 Bottom — Mary Jane Clark

DEMONSTRATIONS

REFINISHING AND FINISH

Eleanor C. Cobb

It does not matter how badly damaged you find pieces of tin and wood. With patience and painstaking work, using the best of materials, your pieces may be restored to a finish that will be a joy to behold.

This finish is achieved by building up the article with many coats of paint and varnish, and with much sanding. On articles not painted, the same results may be obtained by the use of varnish alone.

BRUSHES — Use only the best brushes and take care of them. Keep them suspended in turpentine up to the ferrule. Clean them frequently in brush cleaner, wash in soap and hot water and return to the turpentine before using.

PAINT — Always stir a can of paint thoroughly from the bottom of the can. Use without thinning unless paint at the bottom of the can becomes too thick; in that case, thin with a little turpentine. If not perfectly smooth, strain through a clean nylon stocking. Keep the cover and the rim around the can clean and free from paint and make sure that the cover is on tight. Always allow 24 hours between coats. Do not sand a coat of paint without a coat of varnish over it, so that you will not rub off the paint. You may apply two or three coats of paint and then a coat of varnish before sanding.

VARNISH — Dull varnish may be used on tin and wood that is not subject to hard wear. It must be stirred thoroughly, strained and thinned with about 1/3 as much turpentine. Give at least three coats sanded lightly between coats, but do not sand the last coat. It cannot be used unless there is a coat of bright varnish underneath.

SPAR VARNISH — Empty from can into a small necked bottle, using oil around the cover to keep from sticking. Pour only enough for use into a clean receptacle, dispose of any that is left over and do not use the receptacle again. If necessary, strain through a nylon stocking.

Always use the same brand of varnish throughout the refinishing process. Wash the article to be varnished in soap and water, rinse carefully in warm water and dry thoroughly. Wipe with a tack cloth to remove dust and specks. Keep one tack cloth especially for use before your last varnish coat. Both article and varnish must be warm.

Your varnish brush must be wiped completely dry of turpentine by using nylon stocking. Dip brush into varnish and waste first brushful on a piece of lintless paper, such as glossy magazine paper. Never use newspaper. Load your brush with varnish and use until it seems to drag. Always have plenty of varnish on the brush.

Hold the article under the electric light to see that you have completely covered it. Wipe the brush dry with a nylon stocking, and with the tip of the brush, go over the entire surface lightly to remove bubbles, excess varnish and possibly loose hairs. Let dry in a warm room for 24 hours. It is the

specks which are embedded in your varnish coat that are difficult to remove, not the specks which alight on the surface while the varnish is drying.

SANDPAPER — For wood, use coarse, medium and fine. Use dry on raw wood.

For tin and wood with painted or varnished surface, use Wet or Dry Garnet, No. 4, No. 7, No. 8. Trimite, No. 600.

Soak this paper in water several minutes, rub on a cake of soap and sand. Garnet paper is never used after an article is decorated.

PREPARATION OF TIN — If paint is in good condition, sand with No. 4 garnet or coarse dry paper. To remove paint, you may immerse tin in a lye bath (read directions on can of lye carefully) and leave over night or longer if necessary. Wash in hot soapsuds and rinse thoroughly.

If you use paint remover, work on a small area at a time. Do not be impatient; the longer you wait, the easier the paint can be removed. Wash in an alcohol solvent, then soap and water and rinse carefully.

RUST SPOTS — Remove with coarse sandpaper. If rust remover is used, wash in vinegar, soap and water and rinse.

Paint may be removed from wood, either by scraping with a knife or using paint remover. Sand with dry sandpaper using in turn, coarse, medium and fine. On the last sanding, sand with the grain of the wood.

Fill depressions in tin with metal surfacer and mend holes with hot liquid solder. Depressions in both wood and tin may also be filled with thick paint dropped from the tip of your brush. Holes and cracks in wood may be filled with wood dough. Old and new wood, if unpainted, should have two or three coats of varnish, sanded after the last coat, as a sealer. Wood left in the natural, should have holes filled with wood dough, mixed with stain to match the color, before filling. Sand the filler, either metal or wood, before applying the primer coat.

The number of priming coats depends upon the condition of the article. You may use a coat of varnish on your last coat of primer. After sanding, your low spots will show up shiny. Use No. 4 garnet. If you sand through the paint, it will be because you have high spots.

Simply repeat the priming process. Now put on two coats of your paint and a coat of varnish. Sand with garnet No. 7 or No. 8. If the article is not yet smooth, repeat this step. Your piece is now ready to decorate. After decoration is completed, give at least two coats of varnish before rubbing down with Trimite No. 600. At least five more coats of varnish are necessary, each coat rubbed down with No. 600 and every speck removed. Great care must be taken in applying your last varnish coat. Have the article as clean and free from dust as possible. Use your special tack rag now; rubbing the hand over the surface is also helpful. Apply a smooth, generous coat of varnish and let dry at least 48 hours, — more if possible. Do not use sandpaper on this coat as it dulls the finish.

FINAL RUB-DOWN — Take a soft cloth, dip in paraffin oil and pick up a small amount of Patina. Work gently over a small area, exerting a

slight pressure on any embedded specks. Do not work too long on stubborn specks, — come back to them later. Wrap a small piece of absorbent cotton around the end of a toothpick, dip in oil and Patina and work into grooves and corners. Wipe off the patina and oil with a clean cloth. Apply a coat of paste wax according to directions on the can and rub to a high lustre. If necessary, you may use the patina and oil again, ending with a coat of wax. Many coats of wax may be applied, waiting several hours between coats. If you are not satisfied with the result, wash the article in hot soap suds, rinse and repeat your final varnish coat.

In hand rubbing furniture with turnings, take a piece of coarse string, cover with Patina and oil and pull around the grooves.

USE OF THE NAME OF THE GUILD AND THE HISTORICAL SOCIETY

"Some of our newer members may not be aware of the policy of not using the name of the Guild in advertising or on business cards. It was voted at the Hanover Meeting, 1947 that the Guild name should not be used by an individual, but only in connection with Guild business, exhibitions sponsored by the Guild and Guild publications. We were asked to refrain from using it in any way which might imply approval or sponsorship by the Guild, until such time as qualifications and standards could be clarified."

(Editorial notes—Winter 1949-50, "Decorator" Vol. IV -No. 1)

To further clarify our policy the following motion was made and carried at the Trustee's Meeting May 16, 1954:

"The name of the Esther Stevens Brazer Guild or the Historical Society of Early American Decoration, Inc., may not be used for personal advertising, for stationery, or for business cards."

From the *New York Gazette and Weekly Mercury*, May 3, 1773 "John Burch, Tin-Plate Worker and Japanner, from London, Has removed from the Fly, to the house in Hanover Square lately occupied by Mr. Lloyd Daubney, and opposite Mr. Gaine's printing office, where he carries on both branches in the most extensive manner. He has by him a most extensive collection of tinware of all kinds, both plain and japan'd, which he will sell as cheap as they can be bought in London. Those who buy to sell again will have a large allowance made them. As several parts of this business are new in this country, he hopes for such encouragement as will induce him to continue them.

N.B. Many block-tin articles for kitchen use, warranted to stand the fire, and not have any pernicious quality, as many other metals have . . . "



TEACHING BRUSH STROKES

Harriet Murray

Harriet Murray took us back to the first step of tray painting, into the classroom on the first night of an Adult Education course.

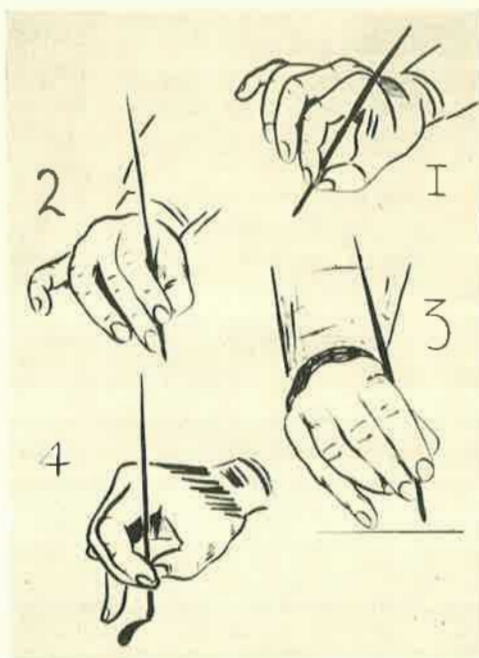
First she has the student use the brush to make a broad line, observing that the brush is flattened so that it resembles a knife's edge. The student now uses this "knife-edge," pulling to left or right after making the broad stroke. This shows what the brush will look like and what can be done with it.

(Mrs. Brackett was the "student" and was shown how to hold the brush correctly.) (Fig. 1). Hold the brush between the thumb and first finger, always keeping finger and thumb bent as round as possible. (Fig. 2). Balance brush handle on the second finger. (Fig. 3). Place hand on the table as if to write; move brush handle just in front of large knuckle and rotate hand over so side of thumb is just off the table bringing you up on your little finger. (Fig. 3). Brush is almost perpendicular. You are now ready to start the stroke. Stretch to the left, and, starting on a line, lay the brush down about one-third and pull brush directly towards base of palm, elevating all of the time. It's a slow, even rhythm. When half-way through the stroke, start pulling brush back to the line, ending with brush perpendicular and your little finger has not moved while constructing the stroke. (Fig. 4).

Sometimes the ring finger will not behave — it drops down. A piece of masking tape around the under side of the second and third fingers will help to hold it in place.

With the method described, you can tell just what mistakes students are making by the odd brush strokes which appear. (Shown on chart.)

Miss Murray asked if any other teachers would like to tell how they made their approach to the brush stroke. Walter Wright volunteered, and gave his list of paints and his method of teaching the brush stroke, basically the same as the method described.





THE BOOKSHELF

ELIZABETH BALSBAUGH

FROM OLD STENCILS TO SILK SCREENING

by Jessie Bane Stephenson

This book is divided into three parts. The first is a very interesting history of the development of the stenciling craft, from ancient China and Japan, through the Middle Ages and Renaissance, to our early 1800's and up to modern commercial silk screening. An excellent choice of illustrations from libraries and museums gives the reader visual aid in the author's descriptions of the ancient techniques.

Part two consists of nine chapters each dealing with a different type of stenciling. Described are techniques used on paper and fabric; with an air brush, and with metallic powders; also methods used in stenciling floors, walls, furniture, and tin ware. Gold leaf work and the application of color washes are explained. Silk screen printing and its five methods of execution are interesting reading.

The third and last part is a group of "Selected Designs", pictured in black and white. There are designs for children's work, for the admirer of antique restoration, and for those interested in modern design.

The author has given her readers a practical guide and systematic approach to each type of stenciling through her clear and detailed instructions. This is a worthwhile addition to one's collection of books concerning handicraft.

Published 1953 by Charles Scribner's Sons, N. Y., \$4.50.

FROM GUNK TO GLOW

by George Grotz

(64 pages) A booklet humorously written, but also giving concise and clear instructions to the amateur on methods of obtaining professional results in refinishing antique furniture.

Published 1953 by New Era Press, Inc., Conn., \$1.00.

HOME CRAFT COURSE SERIES

The following six booklets, from among many in the Home Craft Course, were chosen to be reviewed because of their mention in the bibliography of "American Folk Decoration", by Jean Lipman. As a group, they give a concise interpretation and general feeling of Pennsylvania German art.

Published by Mrs. C. Naaman Keyser, Plymouth Meeting, Pa.

PENNSYLVANIA GERMAN DESIGN, by Mrs. C. Naaman Keyser (32 pages)

A brief history of Pennsylvania German art — its origin and symbolism; line drawings of typical motifs such as lilies, leaves, tulips, and birds in their many different forms. Four colored illustrations. \$1.00

PENNSYLVANIA GERMAN PAINTED TIN (Tole Ware), by Elizabeth S. Hoke (32 pages)

A good selection of designs (about twenty in number) adapted to the most commonly known pieces of tin; drawings in black and white with numbers to designate proper placing of color. Two colored illustrations. \$1.00

PENNSYLVANIA GERMAN PAINTED FURNITURE, by Roy H. Dundove (38 pages)

Methods of preparation and of finishing furniture; ideas for scrolls, borders, and stripes; several line drawings for designs on chairs and chests. Two photographs of antique chests. \$1.00

PENNSYLVANIA GERMAN CHESTS, by Frances Lichten (34 pages)

Interesting outline of history and development of chests; designs for chests depicted in line drawings "chosen because of their comparative simplicity in execution." Four photographs of antique chests. Two colored illustrations. \$1.00.

PENNSYLVANIA GERMAN REVERSE PAINTING ON GLASS, by Elizabeth S. Hoke (25 pages)

Good full page illustrations of glass painting in oils (no gold leaf or stencil work); list of material required and instructions given for executing each design. Seven photographs. Two colored illustrations. \$1.00

THE DECORATED BARNS OF EASTERN PENNSYLVANIA, by John Joseph Stoudt (31 pages)

An interesting and well written history of the origin of barn decorations, refuting the idea that they were "hex" signs. 22 Photographs of decorated barns. \$1.00

A BIT OF RUFUS PORTER WISDOM

submitted by Shirley DeVoe

"There is something peculiarly fascinating in the art, or at least in the practice of painting and a few if any can be found who have not a fondness for it. Plain Painting appears very simple in its process and thousands of people without either instruction or experience in the business have ruined the appearance of their rooms, doors, carriages, etc. by attempting to paint them instead of employing a workman to do it."

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NOTICES

Schedule for painting sessions at Innerwick, Flushing, L. I.

October 26, 27, 28 November 30 December 1 - 2, 1954

All members are eligible to attend these classes. Apply to Miss Jean Wylie, Box 894, Darien, Conn. for reservations. Tuition is to be paid in advance. If cancellation is necessary, arrangements may be made for another member to substitute.

Pictures of Hershey and previous exhibitions, including "A" awards, are available by writing to:

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HERSHEY DAYS

Hershey, Pennsylvania - August 26, 27 and 28

Notice concerning reports, articles, notices, etc. sent to the Editor of the DECORATOR for publication:

1. If possible, type material.
2. Double space.
3. Use about 12 words per line.
4. Please, don't send the Editor of DECORATOR a carbon copy.

MEMBERSHIP FEES

Initiation fee	\$10.00	Associate	\$10.00
Regular	5.00	Life	100.00
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Dues of \$5.00 for the fiscal year 1954 - 55 became payable July 1, 1954. Make checks payable to the Historical Society of Early American Decoration, Inc. Remit to Membership Chairman,

MRS. HERBERT C. FREEMAN, 51 Elm Street, Springfield, Vermont

NOTICE OF FALL MEETING
TOWN HOUSE, PETERBOROUGH, NEW HAMPSHIRE

September 14, 15, 1954

Reservations for overnight accommodations should be made with Mr. Norris M. Twombly, Prop., Twombly's Tavern, Peterborough, N. H.

SIXTH ANNUAL MEETING

The Society of Early American Decoration, Inc. met in the Little Theatre, Hershey, Pennsylvania, to elect the following slate:

President	Violet Scott
Treasurer	Elisabeth Safford
Secretary	Bernice Drury

Elected Directors for a four year term:

Jessica Bond, Maryland	Emilie Underhill, Long Island
Ruth Selden, Connecticut	Florence Wright, New York
BERNICE DRURY, <i>Secretary</i>	

COMMITTEES AND CHAIRMEN

Chapters ..	Mrs. John A. McAuliffe, 100 Carver Rd., Newton Highlands, Mass.
Exhibition	Mrs. Adrean Lea, 2 Philo Ave., Glens Falls, N. Y.
Hospitality	Miss Louise Goodwin, 333 State St., Albany, N. Y.
Meetings	Mrs. Frederick Baker, 30 High St., Farmington, Conn.
Membership	Mrs. Herbert Freeman, 51 Elm St., Springfield, Vt.
Museum	Mrs. Max Muller, Box 178, E. Williston, L. I., N. Y.
Nominating	Mrs. Andrew Underhill, 145 E. 74th St., New York, N. Y.
Program	Miss Harriet Murray, 584 Center St., Newton 58, Mass.
Publicity	Miss Marie Murray, Wykygal Gardens, New Rochelle, N. Y.
Registration	Mrs. H. Gleason Mattoon, 838 Summit Rd., Narbeth, Pa.
Standards and Judging	Mrs. Eugene Bond, 507 Drury Lane, Baltimore, Md.
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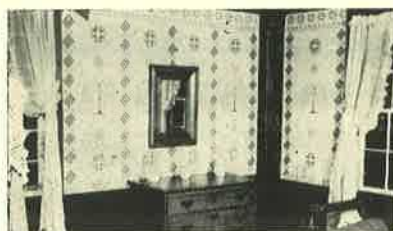
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